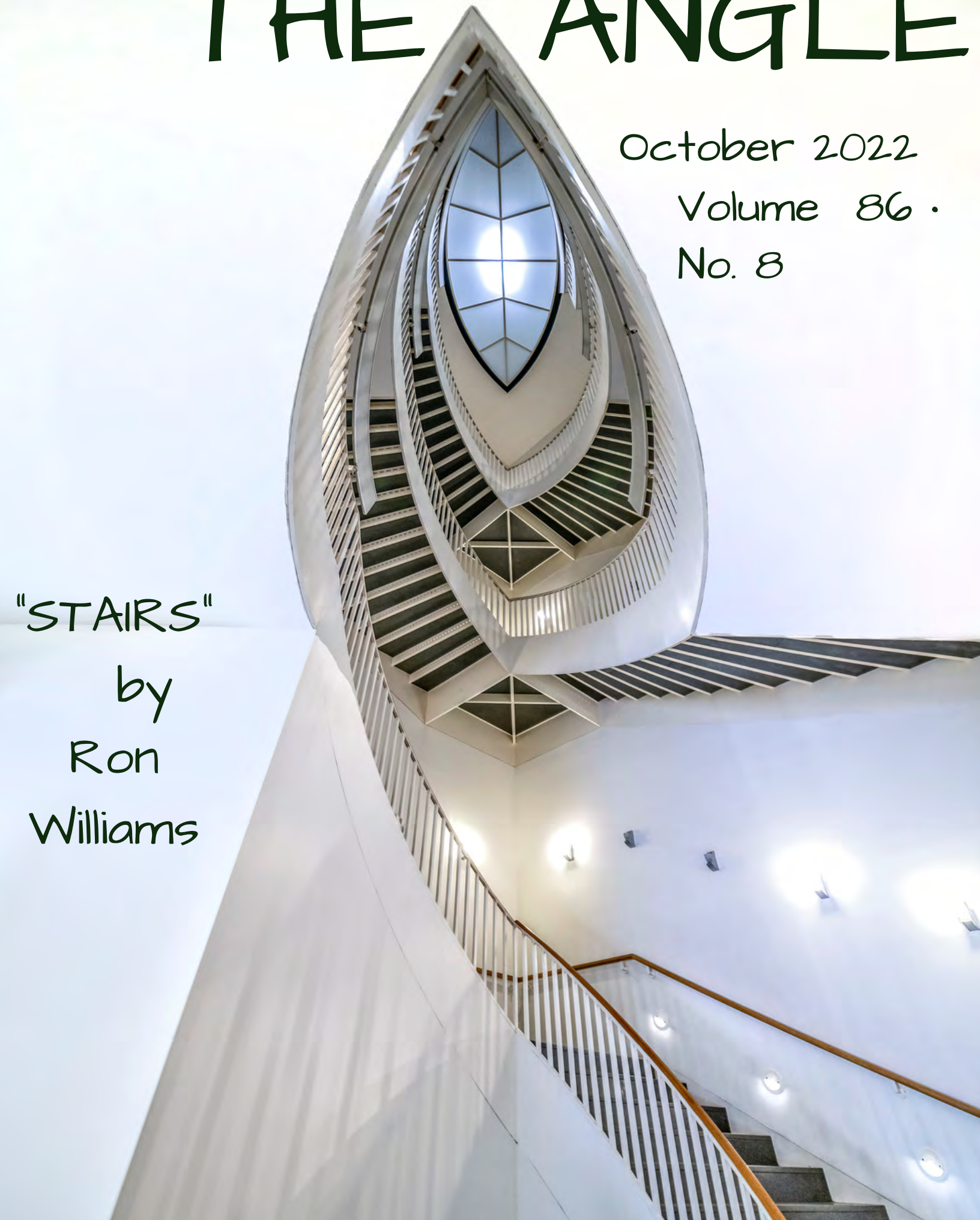
THE ANGLE

October 2022
Volume 86 · No. 8



"STAIRS"
by
Ron
Williams

Founded in 1939, The Club meets publicly from February through November (no meetings in December, January, or August). An awards presentation occurs annually in January. Exhibitions are held on the first Tuesday of each month, Programs occur on 3rd Tuesdays, and Education, Training, or Non-competitive Sharing occurs on 4th Tuesdays. Check "Upcoming Events" for details. Annual membership dues are $50.00. Meetings are free to members and guests and we are always happy to see new faces. Only club members may enter works into juried exhibitions, attend field trips, join special interest groups, receive mentoring/non-juried critiques, or participate in gallery shows.

Before COVID-19 restrictions we met at Farrand Hall, Santa Barbara Museum of Natural History. All current meetings are held virtually through Zoom.

Meetings open at 6:50 p.m. and formal programs begin at 7:00 p.m. We welcome guests interested in becoming members. If you would like to visit one of our Zoom meetings, please contact:membership@cccameraclub.com

USEFUL LINKS

Channel City Camera Club Website

CCCC Photo Website on Flickr

CCCC Facebook Group Page

The Angle Archives Website

PSA Photographic Society of America WORLDWIDE

Click icon for link

Email Exhibition Images : c4exhibitions@gmail.com

Email Angle Editor at : angle@cccameraclub.com

Table of Contents

Pg 1: Upcoming Events

Pg 2: President's Message

Pg 3: From the Editor

Pg 6: Exhibition Image Requirements • Special Assignments

Pg 7: New Expanded Nature Category Options

Pg 8: Exhibition Night Judges

Pg 10: Exhibition Highlights from September

Pg 20: Program Night – Immersing Oneself into a Project

Pg 21: Fourth Tuesday – Virtual Creative Assignments

Pg 23: Field Trips

Pg 24: Bird, Wildlife, and Landscape Special Interest Groups (SIG)

Pg 28: Other SIG News & Resources • Street Photography

Pg 29: Other SIG News •Storytellers • Night Photography

Pg 30: Image Evaluations • PSA News

Pg 31: Goleta Library Print Show Details • Camera Help

Pg 32: Tech Talk – Flat Lay Photography

Pg 35: Member News

Pg 37: Travel Journal – Safari Photos and Game Lodges

Pg 45: Mentor Program

Pg 47: Meet the Board of CCCC

Pg 48: Back Page Photos

NOTE: Table of Contents links are not supported at this time. See page numbers above and enter Command-F (Mac) or Control-F (PC) followed by "Pg #" replacing # with the page you want.

Upcoming Events

Meetings and Deadlines

Juried Exhibition Night - October 4, 2022

Tuesday, October 4 @ 7:00 p.m. Zoom meeting opens at 6:50 pm

Board Meeting - October 11, 2022

Tuesday, October 11 @ 7:00 p.m. Zoom meeting opens at 6:50 pm

Program Night - October 18, 2022

Chuck Graham: Immersing Oneself into a Project

Tuesday, October 18 @ 7:00 p.m. Zoom meeting opens at 6:50 pm

4TH Tuesday - Creative Assignments -October 25, 2022

***T**uesday, October 25 @ 7:00 p.m. Zoom meeting opens at 6:50 pm*

November Exhibition Details – November 1, 2022

Exhibition Details

Submission Deadline: Friday, October 21, 2022 @ 11:59 p.m.

***Expanded Nature** will be allowed in November*

October Print Show at Goleta Library

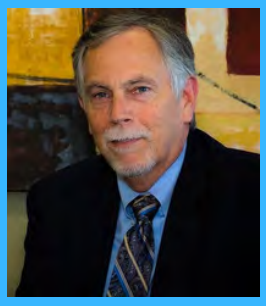
Live Exhibit of 50 Photo Prints by CCCC Members

Club Reception Sunday, October 9, 2:00-4:00 p.m.

Open to the Public: Oct. 2-29, 2022, during Library Open Hours

PRESIDENT'S MESSAGE

Bill Banning



Will you help us bake the bread?

In March of 2020 when we started our virtual meetings, I worried that we'd struggle to maintain our membership numbers. But it turns out that the virtual environment has allowed us to continue offering quality programs and made it easier on the exhibition judges by allowing them more than 15 seconds to think before scoring. And we're at 80 paid members, a few **more** than when the pandemic locked us inside.

Of course, the downside is that our face-to-face, real-time interactions have been limited. When members do get together (the picnic, the ingathering for this month's print show, and other informal gatherings) it's obvious that many of us are missing the in-person experience. But, our member surveys indicate there's a pretty even split between those who want to see a return to (at least some) live meetings and those who are content to continue exclusively virtual operations.

We've been talking about what it would take to bring back at least one in-person meeting this year and I think we'll have some more information about that soon.

My job as president is to facilitate decisions by the Board, not to make them. As part of that facilitation, I have to make sure we all understand the implications of any decision to return to live meetings. And to be honest... I have some concerns.

Live meetings require regular, consistent member support to set-up (projectors, sound equipment, etc.) and clean-up. They require equipment organization and storage. They may or may not require rental fees depending on the setting. They mean driving and parking and being early (or staying late) to have any time to chat with fellow members.

ACTION REQUEST: If you're among the members longing to return to live meetings, send me an email at <president@cccameraclub.com> and tell me what you'll be willing to do. Or come to the Board meeting on Oct. 11 at 7:00 p.m. and offer your support there.

As for me.... I'd love to see a live meeting every month (or so), but my plate is full at this point, and it just won't hold another CCCC task. How about you?

FROM THE EDITOR

Linda Kavanagh

The photographer is the contemporary par excellence;
through their eyes the now becomes the past
-Bernice Abbot

Photography.

Is it fun? Is it work? Is it satisfying? What is it to you?

The tutelage of photography. As a hobby it is daunting. I cannot even imagine the criteria required for a professional business. Photography is the language of the world. Every picture tells a story hence there are no language barriers. The internet has opened this fascinating art to the novice. Tutorials exist in every country, with ideas and creative solutions, experiments and successes displayed. It is not only the basics of the camera and photographic technique one learns. It is an eye into your very soul, your passions, who you are, what you can achieve, and your creation.

Not only documenting ordinary everyday life that many fail to notice but far-off lands and cultures are brought into one's realm. Even as a hobbyist these captures are important. Not every photo has to be perfect. Sometimes it will be historical and memorable for someone, be it family, a community, a country, or the world. Other photographers will critique, judge and learn, and be inspired by them. A viewer may wonder in awe even at an imperfect capture.

Eminent photographers and editors lament about their passion and what photography means to them and their careers…

Sarah Leen, Director of Photography, National Geographic replies "It has been the way that I have experienced much of the world. In a deeply personal way, I feel an image is a poem about time, about staying the

moment. Photographers are the dedicated, passionate, and sometimes half-crazy individuals who are willing to give their lives, too often quite literally, to show us what needs to be seen, what needs to be known."

Stacey Krantz, Photographer "I was an introvert and used photography as an avenue to engage with the public and the world. I found that the camera was great at breaking down the barriers between myself, the subject, and the viewer."

Stephanie Sinclair, Photographer "I believe in the power of journalism and photojournalism to spark positive change. My years-long project, “Too Young to Wed” is my way of sharing my belief in the power of exposing injustices to the global community and the power of photojournalism to spark positive change."

MaryAnne Golon, Director of Photography, Washington Post stated “Photography speaks.” Photography is a visual language. I once presented a photo story in China without a single word spoken and achieved appropriate responses at the appropriate times to the visions I was presenting. Oohs and ahs, laughter, in mood silence at the images, displayed."

Aidan Sullivan, CEO and Founder,Verbatim {now defunct quarterly magazine for linguists} "Early cave drawings were the beginning of the visual narrative and all that has changed is the method to capture those images, and now, with a mobile and digital world, the way we disseminate them, instead of access to a few in our inner social circles, now it’s to hundreds of millions of people within the blink of an eye."

Jeffrey Furticella, Sports Photo Editor, the New York Times ***"***Today more photographers are producing more photographs and populating more platforms than have existed at any other point in our history. What a thrilling time then to be tasked with looking through the mainstream releases in the hope of unearthing something unique, something beautiful, something rare and propelling a young photographer's future."

Simon Bainbridge, Editorial Director, British Journal of Photography "The photographers I most admire go out into the world with a sense of wonder and freedom and, yes, arrogance, challenging our apathy, making us see it afresh, for better or worse. Today, I am as willing and eager as ever to wade through the endless repeated themes and subjects to find those rare works that provoke, challenge, and thrill me through their brave and insightful perspectives, or their sheer visual sublime."

Peter Di Campo, Photographer "I have to believe in the innovations that allow for people to share their own stories with a wide audience. I care deeply about both investigative journalism and user-generated forms of storytelling, and I'm naive enough to believe that those two genres can coexist."

Jean-François Leroy, Director, Visa pour l'Image Photojournalism Festival "I've always had the same gluttony to discover, among all the proposals I receive, the pure nugget, the young photographer whose photographs are a slap in the face, the young photographer that has that rare talent."

Laura Morton, Photographer "I found myself very saddened by a photograph of a child in a factory. I remember realizing at that moment that both the child and photographer were likely no longer alive and I became fascinated by how the photograph could make me so upset about the hard life of someone who lived so many decades before me. In a way, both of them became almost immortal through the photograph and there was something very compelling about that."

Have a look at your passions. If you love something you will spend time doing it. Combine the passion with photography and you have a perfect combination. It motivates you to develop your photography skills and to make time for your passion.

Linda A. Kavanagh – editor

EXHIBITION: Image Submission Requirement Chris Seaton

Exhibition Night File Naming Protocol

The current file-naming protocol for exhibition submissions is: **CAT Title by Firstname Lastname**

Note that underscores [_] dashes [-] and %% symbols **are not allowed** unless they are an explicit part of the title. Here's an example:

NAT Fall Colors in Antarctica by Ernie Shakleton

Submissions with incorrect file names may be rejected or returned for correction.

The 3-letter (ALL CAPS) category abbreviations are simply the first three letters of the category: CRE, NAT, OPE, PEO

A Reminder About Image Sizes

There is no required file size for exhibition entries, however, submissions that are **under** 2400 pixels horizontally or 1600 pixels vertically may not display sharply in the judge's gallery. Conversely, images **over** 3840 pixels horizontally or 2160 pixels vertically provide no significant advantage.

Remaining Special Assignments for 2022

Next Special Assignment in 2023!

NEW: Expanded Nature Option

You may submit Nature images with the new extended rules (see next page) for the November Exhibition. This is optional. You may submit "Traditional Nature" images any month.

NEW: Expanded Nature Option

At three Exhibition Nights this year, the traditional Nature Category will be expanded to include some subjects and techniques not previously allowed. In **April**, **June**, and **November** of 2022, you can choose to submit Nature images that go beyond our current Nature Rules. You can also choose to continue to submit images that meet the traditional requirements. This is not a new category.

Here's what you can do differently with your Nature submissions in April, June, and November:

- The Expanded Nature option allows for the depiction of the intersection of nature and humans.
- Images may depict subjects that have adapted to an environment modified by humans, where these human elements are an integral part of the nature story; or where the human elements are in situations depicting natural forces, like hurricanes or tidal waves; and…, well, it's up to you.
- Solid black and solid white backgrounds and studio shots are allowed in Expanded Nature
- Humans as non-essential subjects and/or human-made elements that contribute to the storytelling nature of the image are allowed
- The removal of minor, distracting elements or defects (dust spots) are also allowed.

Note that all Nature images submitted in **April**, **June**, and **November** will be scored as Nature submissions and no changes to end-of-the-year recognition is being made... just a few opportunities to expand what you present as "Nature."

EXHIBITION NIGHT: Judges

Stuart Wilson

Tuesday, October 4, 2022 at 7:00 p.m. (via Zoom)

Judges: Joyce Wilson
Eliot Crowley
Bill Hallier, Club Judge

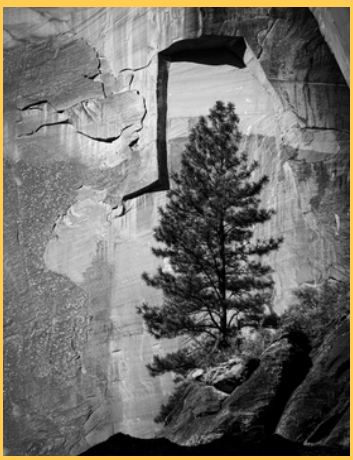
Joyce Wilson - After a long and successful career in Indianapolis, Joyce moved to Santa Barbara, CA in l996 and served on the Faculty of Brooks Institute until 2013. Her images have appeared in numerous advertising campaigns, featured in solo and group exhibitions, and included in the permanent collections of eight museums including the Santa Barbara Museum of Art. She was awarded the International Photographic Council Leadership Award at the United Nations in 2003, and Professional Photographers of America Lifetime Achievement in 2006. Joyce embraced photography as an art and is continually growing and experimenting blending old world technology with contemporary techniques. Her materials include Photoshop and collage, Polymer Photogravure etching, metallic leaf, encaustic, pastels, oil and acrylic paint. She shares this knowledge by teaching creative workshops, and is active in the Santa Barbara Art community.

Eliot Crowley - “I grew up in Southern California and started surfing at a young age. While never very good at the sport, I appreciated its beauty, and have passion for the ocean. After a while, I found myself on the beach making photographs of my friends, while they surfed. This was the introduction to my life’s passion, photography.” Eliot started selling his photos at age 14. After taking photography as a class in high school Eliot went to Brooks Institute of Photography in Santa Barbara. There he graduated with his Bachelor's degree in 1976.

After finishing school, Eliot became among the first 50 photographers to populate the downtown Los Angeles area in the late 1970”s. His clients included, American Honda, Sunmaid Raisins, Patagonia, along with a host of fashion designers. In the late 1980's, Eliot moved into a house in the shadow of the Hollywood sign and continued to work for such clients as, General Motors, and Tenneco Packaging. In the 1990’s Eliot got married and moved everything back to Santa Barbara CA. His commercial work continued for such clients as T. Rowe Price, and Bank of America. In 2005 Eliot was asked to join the faculty of Brooks Institute. Eliot still does commercial and editorial work for local Santa Barbara clients such as Jordanos, Food and Home Magazine, and Destinations Wine Country Magazine. Eliot has had multiple one-man shows, and even more group gallery shows of his photographic artwork. Eliot Holds an MFA degree in photography from Academy of Art University in San Francisco, 2009.

Bill Hallier acquired a Kodak Brownie Fiesta when he was in 6th grade and started what has become a lifelong hobby. His first 35mm was a Nikon FTN and after a hiatus between film and digital now shoots primarily with a Nikon Z7. He enjoys both travel and people photography and as a self-acknowledged computer nerd, the entire process from making the image to the excitement of getting it into the software (Lightroom since its release) proves a mini adventure in each frame. He attempts to create the best image he can in the camera and then make it better in post-production.

photos by Bill Hallier



CREATIVE / CONCEPTUAL

Exhibition Highlights - September

"ON PLANET ZORG" *by Ron Williams*

"RIDE IN SUNSET" *by Ines Roberts*

"CROSS COUNTRY RUNNERS ROUNDING THE CORNER"
by Bill Charboneau

"ELEMENTS OF DESIGN" *by Cena Kregel*

NATURE

Exhibition Highlights - September

Special Assignment: Fill the Frame

"MARIPOSA LILY " *by* Bruce Straits

"ZOOMED" *by* Judith Barat

"BISON BULL" *by Ron Abeles*

"THE THINKER *by Jeff Lipshitz*"

OPEN

Exhibition Highlights - September

"PITCHER, FORT POINT" *by Dave Basso*

"PRAGUE CASTLE " *by Stephen Sherrill*

"AROUND THE BEND" *by Steven Lewis*

"HIDE TIDE FOG" *by Bill Banning*

PEOPLE

Exhibition Highlights - September

"MOTHERHOOD" *by Deb Gibson*

"INDEPENDENCE DAY" *by Chris Jones*

"MR ROUTE 66" by Ellen Clark

"LADY IN BLACK" by Linda Kavanagh

HIGHEST SCORE: SEPTEMBER 2022

A trouple tie
Score of 26

SCORE: 26 *Special Assignment: Fill the Frame* NATURE CATEGORY
"HYACINTH"
by Chris Seaton

Score 26: OPEN CATEGORY "ICELAND PASTORALE"
by Bob Rottenberg

Score 26: OPEN CATEGORY
"WILDEBEASTS ON A RIDGE" *by Jeff Lipshitz*

PROGRAM NIGHT DEB GIBSON

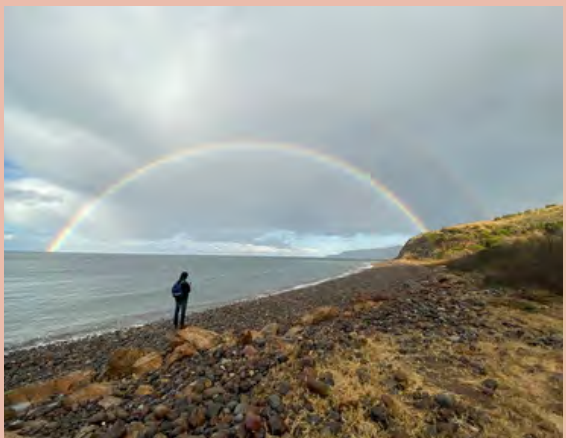
October 18, 2022 • Virtual at 7:00pm

SPEAKER: Chuck Graham

PROGRAM: Imersing Oneself into a project

Chuck Graham is a freelance writer and photographer based in Carpinteria, CA. He's been a beach lifeguard there for 30 years and has led kayak tours at the Channel Islands National Park for 20 years. His work has been published in Backpacker, BBC Wildlife Magazine, National Geographic for Kids, National Geographic Books, Canoe & Kayak, Men's Journal, Outdoor Photographer, Natural History, American Forests, High Country News, and Westways. He pens the column Unpredictable Wilderness in the Coastal View News in Carpinteria. His award- winning book, Carrizo Plain, Where the Mountains Meet the Grasslands, was released in January 2021. Instagram: IG: @chuckgrahamphoto. www.chuckgrahamphoto.com.

Chuck has a passion for being outdoors. In his presentation he will discuss immersing oneself in a particular subject. For him, that has taken him to two places in particular, the Channel Islands National Park and the Carrizo Plain. At the islands, shooting from a kayak has allowed him access to portions of the islands not accessible on foot or even by boat. Enjoy his imagery from both land and from his kayak.



4th Tuesday Program

Organized by Zoltan Puskas - Made possible by YOU!

October 25, 2022 • 7:00 p.m. via Zoom

CREATIVE ASSIGNMENTS

ORGANIZER-HOST: Club Member, Zoltan Puskas

EMAIL SUBMISSIONS: zpuskas@gmail.com

Please label your submissions with your name, its title, and 1 or 2 words indicating the assignment category

This program will offer three assignments per month to inspire you and challenge you to take your photography to the next level. Here are the upcoming assignments:

OCTOBER 25, 2022, 4th Tuesday Assignments:

1. Share your **playing with color:** Enuf said.... go wild!
2. Share a **what's blooming** in your world: Grass, flowers, buds, house plants
3. Share your **night:** Streetlight, store windows, sunsets, astrophotography

NOVEMBER 22, 2022, 4th Tuesday Assignments:

1. Share your **patterns of love:** Repetitive patterns, repeating designs in nature, architecture, etc.
2. Share a **black & white** day: Spending a day seeing in monochrome
3. Share your **cloud:** Photograph clouds whether from an airplane or from the ground. experiments with filters, color or black & white

NEXT SET OF 4TH TUESDAY ASSIGNMENTS

February 28, 2023... 4th Tuesday Assignments:

1. Share your **wheels** (round shapes that get you around. bike wheels, tires, steering wheel, scooter, longboard, skates, etc.)
2. Share your **fluidity** (water, rain, river, ocean, streams, any liquid, etc.)
3. Share your **sign** (funny signs, directional signs, meaningful signs, odd signs)

For 2023 we open new avenues for the 4th Tuesday Presentation. Stay tuned!

4th Tuesday Assignments: Basic Guidelines

- All CCCC members will be notified of the Creative Assignments via the Angle. Each month will feature 3 predetermined photo assignments
- Images may be newly created or from your photo albums
- Each member/attendee may pick one to three assignments and interpret them as they see fit in the category
- Assignments are due the day of the meeting which is typically the 4th Tuesday of each meeting month (we will not meet in January, August, and December)
- Prepare to share your screen and discuss your interpretation of the assignment
  - Discuss why you created this image
  - Images may be post-processed using CCCC-allowed techniques that we typically use in each of our monthly image categories: NAT, CRE, etc.
- We'll have a discussion/critique about each submitted image
- Images may be used in our CCCC Exhibition
- Please label your images with your name, image title(if any) and a 1 or 2 word label for the category

LEICA GALLERY LA

HOLLYWOOD, CALIFORNIA

Current Exhibition: SEAL {music artist}

THE LIGHT THAT YOU SHINE

Created as a space in 2013 to inspire all photographers and Leica users. It is over 4000 square feet and flooded with natural light. The Gallery includes a curated library of rare books by Martin Parr and a multimedia space for talks and Leica Akademies. There is also a beautiful 1000 square foot outside patio connected to the front of the gallery where guests may relax, read a book and have a coffee and meet with other photographers and friends.

The Gallery maybe a worthwhile stop while you are in the area.

The current exhibition is by SEAL Grammy award winning singer/ songwriter and his second passion in photography. His exhibition evokes emotion, shining light on the beauty and humanity of the moment. It celebrates the human connection in the art of making a photograph, expressing his language of light through visual poetry.

no physical field trip has been planned as a group

Leica Gallery LA
E-Mail: info@leicagallery.com
Website: leicagalleryla.com
Gallery Hours:
Monday - Saturday, 10 AM to 6 PM
Sunday, 12 PM to 5 PM

Phone: 424-777-0341
8783 Beverly Blvd
West Hollywood
{has valet parking}

SPECIAL INTEREST GROUPS - SIG

BIRD / WILDLIFE & LANDSCAPE SIG ***DON GREEN***

BIRDS OF LATE SUMMER - FALL MIGRATION
TIME TO LOOK FOR VISITORS AND VAGABONDS

Birder club members, Don, Sue and Steve have all changed camera systems so have a look at some high quality imagery...as if it wasn't exceptional before!

[Click to view](#)

[Bird / Wildlife & Landscape SIG and all CCCC Photo Albums](#)

© Susan T Cook

Howdy all,
First things first I want to welcome new member Dennis Power to the group. Welcome Dennis.

Okay, there goes September…heat and all. October rolls in on a nice marine layer just in time for something a bit special. Yes, it's time for the annual Birds in Black and White Album. I know what you're all thinking right now…marine layer is not that great for black and white. Don't worry, it'll pass you just have to have patience.

What to look for: birds that have distinct plumage coloration that would look good in black and white. A common sparrow that is mostly muted brown will not look as dynamic as a Black-necked Stilt that has distinct color changes in plumage. Concentrate more on the black and white image than on photographing just a bird. Choose wisely what to photograph. The emphasis here is on the final product, a black and white image, not just in getting an image of a bird. Simple, distinct lines, minimal in execution.
Okay short and brief once again.
See you out there,
Don

© don green 2022

Other SIG News & Resources

STREET PHOTOGRAPHY SIG

DAVID AUSTON & CHRIS SEATON

Saul Leiter 1923-2013

He photographed in black and white, but he is known as an early pioneer of colour street photography. His images capture the quiet moments of the city. Soft focus and reflections give his pictures an impressionistic, painterly quality.

photos by Saul Leiter

STORYTELLERS SIG — *Judith Barat*

This is a small group of members who meet monthly (typically on the first Monday of the month at 7:00 p.m. It's loosely structured around discussion and sharing of all types of photography with a focus on creative expression and story-telling. Interested in learning more? Contact Judith Barat at baratjudith@gmail.com

NIGHT PHOTOGRAPHY SIG — *Ron Williams*

After a successful nighttime outing to shoot the Milky Way, this group is inactive. It may reappear in the night skies above Santa Barbara if there is sufficient interest. If you're interested in this genre of photography, you can contact Ron Williams at laladera77@gmail.com

photo by Ron Williams

NEW SIGs ENCOURAGED — *Your Name Here*

If you'd like to see a new SIG and would be interested in hosting it. Let us know. Start with an email to president@cccameraclub.com

IMAGE EVALUATION STUART WILSON

The Club will continue its successful evaluation program in 2022. Its objective is to help members improve their photographic skills. Club members may submit one photo per month via email for critique and helpful suggestions by some of our more advanced members. Members may use this service to help them refine their entries in the monthly exhibitions. Your photo will be sent to our reviewers anonymously and their comments will be emailed to you a few days later. Simply email your photo, resized to no more than 1400 pixels on the long side to:

stuarttwilson@gmail.com

with a subject heading of "Image Evaluation Program" The image will not be published.

PSA NEWS Walter Naumann

The Photographic Society of America Website

www.psa-photo.org

The Photographic Society of America offered an exciting lineup of photo tours, workshops, macro and models, programs, presenters, and vendors at their 83rd Annual International Photo Festival held in Colorado Springs this year. They have changed their format from a full week's conference to a 4-day Photo Festival with many more speakers, events and workshops and many less meetings. PSA is a group of photographers and advocates for the promotion of the art of photography.

PRINT SHOWS

Vacant Position

Don't Miss the Print Show!

Goleta Valley Library Multipurpose Room, 500 N. Fairview Avenue

CAMERA HELP

The following members have volunteered to provide "camera help." You are welcome to contact them if you need help.

Canon Cameras:

- Stephen Sherrill and Sally Berry (Canon EOS R & R5 Mirrorless)

Nikon Cameras:

- Stuart Wilson or Ron Williams (Especially D800 & D7000 series)

Fujifilm Cameras:

- David Auston and Bill Banning

Sony Cameras:

- Pat Birdsell

TECH TALK: FLAT LAY Photography by Tanya Friedland Pic Monkey

Flat lay photos are images shot directly from above. Think bird's eye view, with said view consisting of a beautiful arrangement of objects. Great flat lay photography tells a story through its objects, colors, and organization.

Just like props exist in theatre to amplify the scene, props are used in flat lay photography to amp up the pic. Here is where you become creative. Establish a theme and keep it in mind while selecting your props so you end up with a cohesive look. Props can be neutral or universal objects like food, plants, books, paperweights, or everyday knickknacks you'd find around the house that photograph well. You don't want to detract attention from the main subject – only to have complementary objects that will enhance the photo. Consider what energy or vibe different objects give off as you begin to assemble them.

Pick a lot of props (more than you would conceivably use) so that you can swap things in and out while you compose your shot. it helps to have a color palette in mind. Different colors prompt different moods and feelings in an audience, so consider color theory as you prep.

go for objects of varying shapes and sizes in order to prompt visual interest. What just looks good together?

Create balance in your photo by mixing smaller objects with larger objects in a subtle way and placing objects of similar colors on both sides of the image.

Diversive textures as well — whether that pertains to your background or the objects themselves. Soft, rough, hard, smooth. Choosing a background, it's best to keep things simple. A textured white background works well because it won't distract from your props or pick something neutral like a wood floor or table.

Set up next to a window and try to shoot in the morning or late afternoon when you'll get the best light. Try not to use a flash, as this will create shadows. When setting up your shot, leave a little bit of space between each object. This will help highlight each prop and keep your shot from looking cluttered. Every small detail should be working with the image to create the look and feel that you are trying to achieve.

Climb up on a ladder or step stool and get to shooting. Creating distance between you and the flat lay will help you fit everything into the shot. This is also one of the only ways to ensure that your photo actually looks flat.

The basic idea behind flay lay photography is simply taking a picture from straight up above with no angle at all. Be aware of the shadows and take your time to position everything just right. Creating contrast can really add an extra something to your photography. The contrast can be with any element: colors, sizes, shapes, textures, lighting

Create a Mood, a Vibe, a Feeling, an Atmosphere — Not a Photo

Flat lay photography is shooting a variety of items all laid out on a flat surface — from above.

Now go and create a bird's eye view of a still life — one that has been carefully constructed to give a sense of balance with color, objects and texture.

MEMBER NEWS

f**rom MEMBER JEFF LIPSHITZ:** Annouced by Digital Photo Magazine that CCCC club member Jeff Lipshitz's photo has made the finalist list for their 2022 PEOPLE AND PORTRAITS contest. And by the next week he was notified another photo was honored in the finalist list for STREET SCENES 2022 contest.
The images Jeff is competing with can be found at this link:

https://www.dpmag.com/news/people-portraits-2022-photo-contest-finalists/

Digital Photo Annual Members ($49/year) receive a free entry to two photo contests per year ($50 value). With membership you receive 2 photo entries for free per year. Contests genre you can enter are: Your Best Shot, Street Scenes, People and Portraits, The Face, Black and White and Feather Focus. Without a membership you are able to view the entries and 2021 winners in all categories.
Here's a shot to you Jeff {picture editor holding up a glass of whiskey} and keeping our fingers crossed you are a winner!

New Member Invitation for Santa Barbara Art Association (SBAA)

Faulkner Gallery

10:30 a.m. - 12:30 p.m. • Saturday, October 22

The next opportunity to be accepted into the SBAA is coming soon.

Applicants must present three gallery-ready pieces (framed with wire for hanging), all in the same medium, to be juried (3 jurors). All applicants will receive feedback from the jurors in the afternoon. The jurying fee is $25, and the membership fee (through the end of the fiscal year) is $50.

Those accepted for membership will have the opportunity to submit work to four shows at the Faulkner Gallery, eight shows at Gallery 13, and three shows at 1919 State St. through the end of the fiscal year.

More information may be obtained here on the SBAA website.

From member Linda Kavanagh: Whether or not you have prints in the Goleta Library Exhibition, please invite friends and acquaintances to come have a look.

The reception is scheduled for Sunday, October 9, at 2:00 p.m. and the gallery is open during all library public hours.

10am-7pm: Tuesday-Thursday
10am-5:30pm: Friday-Saturday
1pm-5pm: Sunday

" If you can't feel what you're looking at, then you're never going to get others to feel anything when they look at your pictures."

- Don McCullin

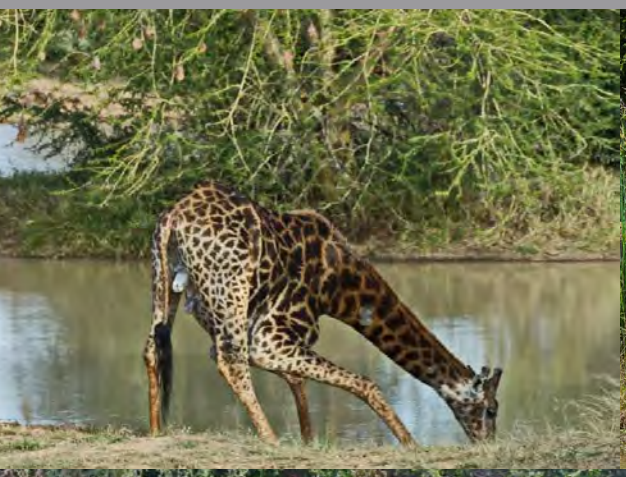
Pack your suitcase for your trip through the lens and a member's journal . . . SAFARI PHOTOS AND GAME LODGES SOUTH AFRICA - by Linda Kavanagh

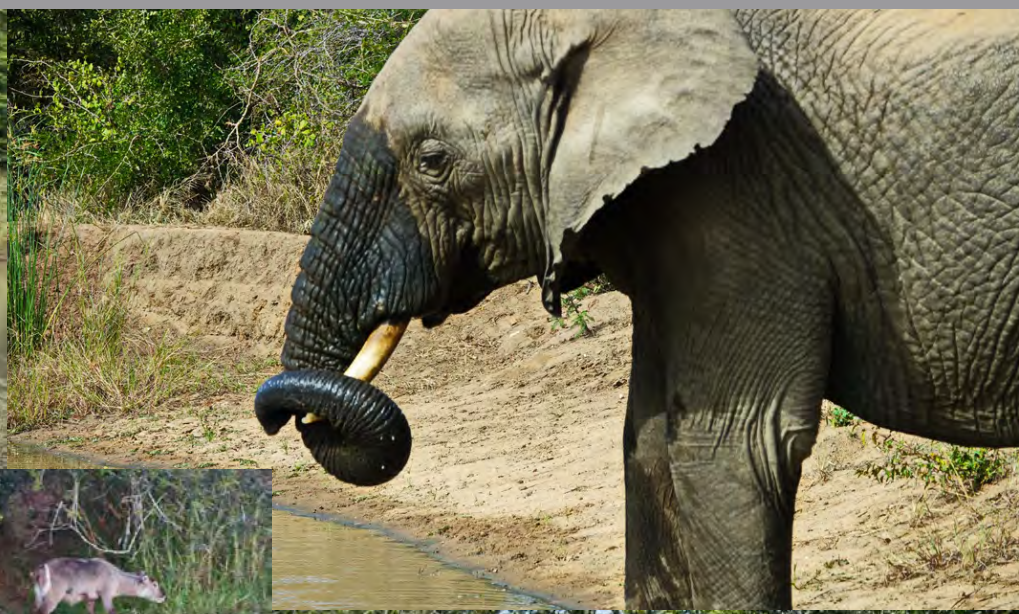
I thought I would share some of the photos I took while on safari. It is a challenge to take your best shot as you are always dealing with the rumbling and the juggling of a jeep unless you are taking a bespoke camera safari. Then they take extra precautions to mitigate the vehicle's movement with cushioning and if you have a large camera rotating tripods. Then you have the movement of the animal itself. Though the animals get used to jeeps arriving at their scene quite often it still causes them to change positions or they amble off into the jungle.

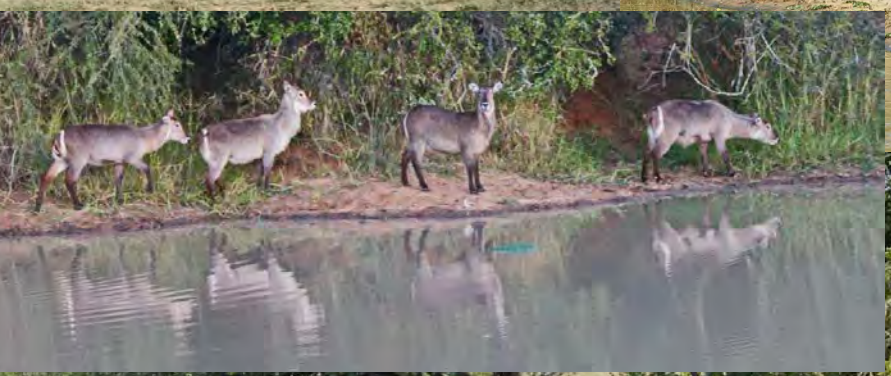
I also wanted to show you the lay of the land. The private reserves are very large with dirt roads throughout. The animals are often sited along or on the road as they find moving unimpeded easier than through the brush. They also like to languish in the sun that the clearing allows and you will find them plopped right in the middle of the road. Pools of water are not only for drinking but attracts the animals for play and cooling off. If you have the luxury of waiting the animals come to you instead of you looking for them.

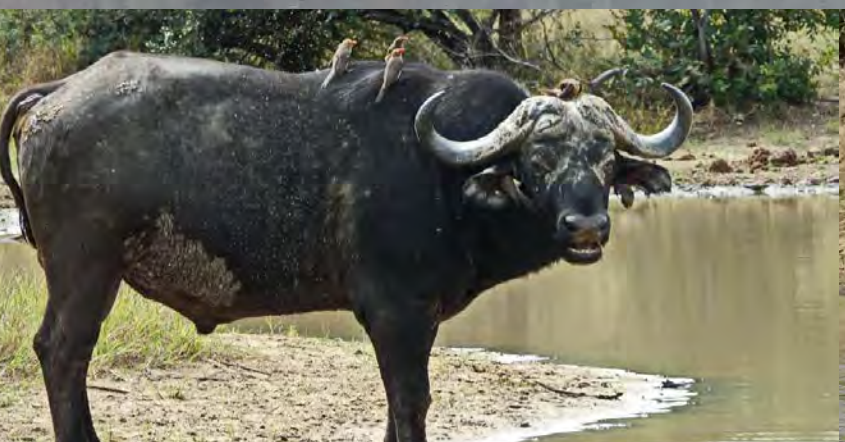
Animals I saw on my solo bush walk in a wild life estate. None of the Big Five are on the estate. Next door fenced by an electric fencing is a Big Five Reserve.

At the swimming hole or the jungle water trough.

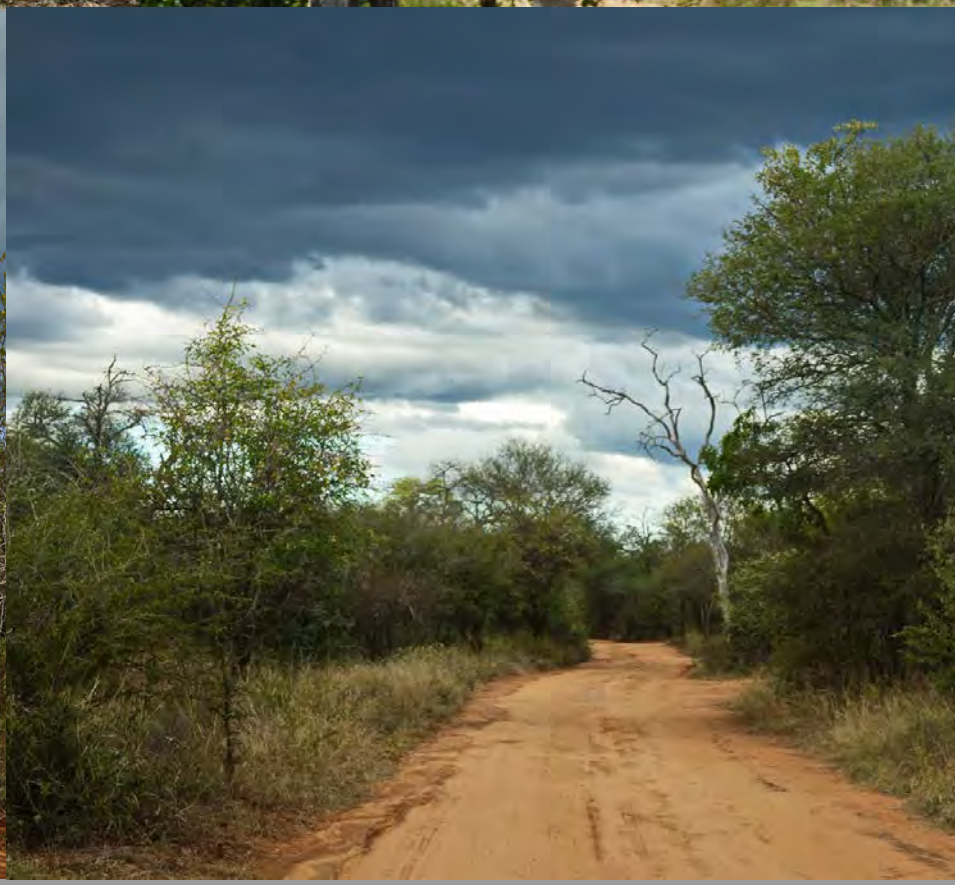






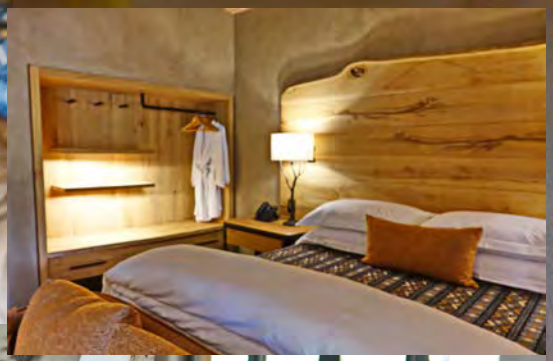


A game ranger's duty not only entails education in animal behavior, learning how to track the wildlife but also creating and maintaiing a road system throughout the reserve.

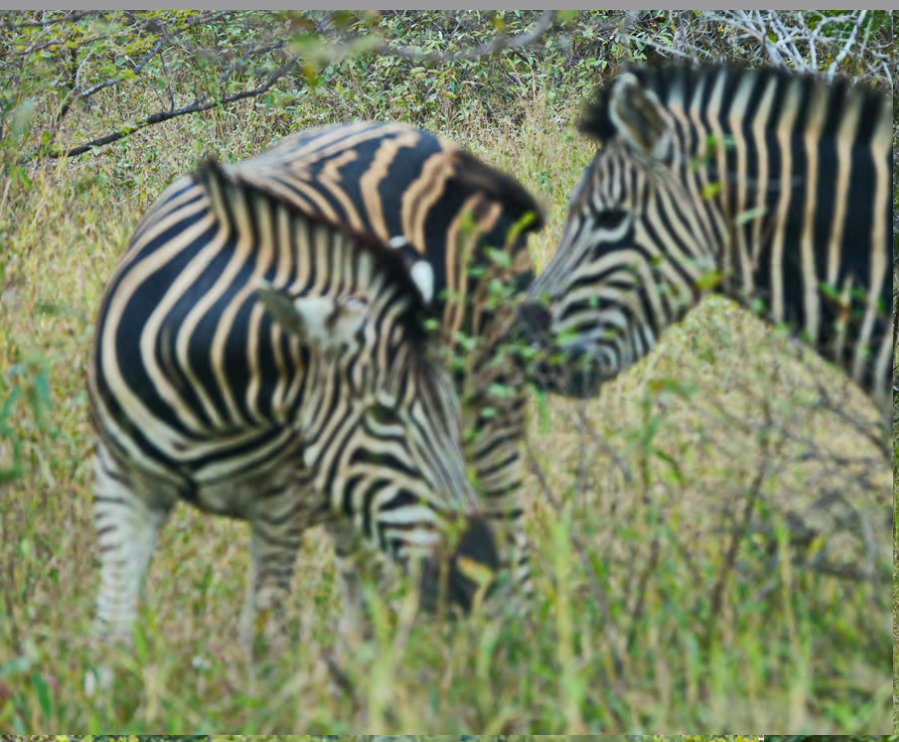


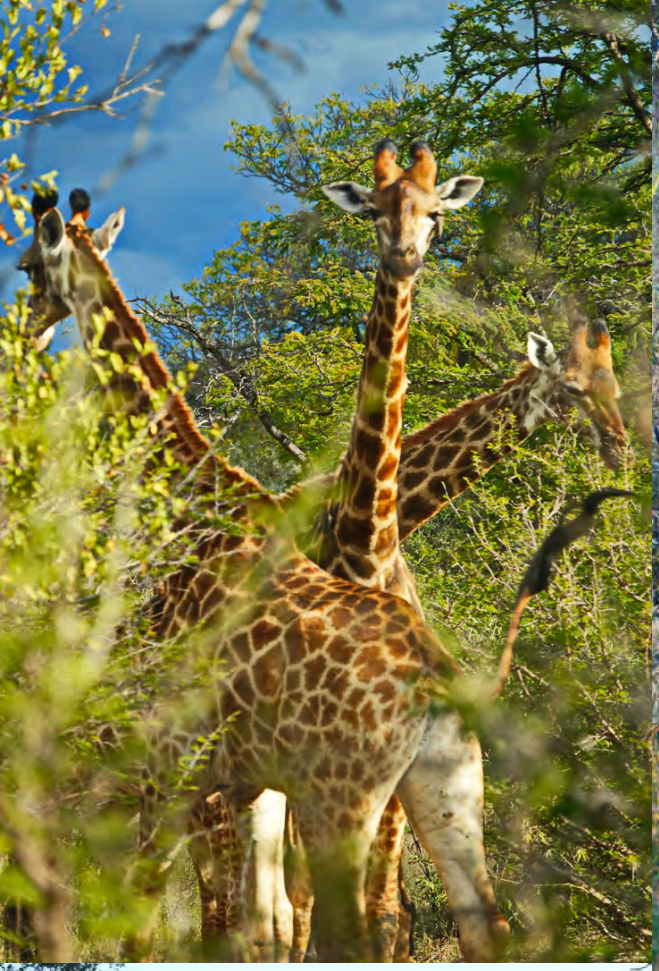
The game lodges are unique and very artful. They have a clever way of using natural resources around them. Tree stumps, rock and carved wood from the native trees are found in all aspects of a lodge's decor. Artworks and sculptures are provided by local artisans.

Unfortunately, the game drives take precedence over the enjoyment of the lodge and all it has to offer in relaxation and art appreciation while waiting for the animals to come by for a neighborly visit.



Wildlife and landscape random photos





MENTOR PROGRAM DAVID AUSTON

The purpose of the Camera Club's Mentorship Program is to help both incoming and current members improve their photographic skills, learn to use software and hardware, participate in print and digital image exhibitions, and in general become more fully integrated into the many diverse activities of the Club. To accomplish this goal, several more experienced active members of the Club have volunteered to be mentors, offering advice in the following areas:

- Choosing and using camera equipment and lenses that match your photography interests.
- Digital post-processing: Lightroom & Photoshop & other software programs
- The digital darkroom: choosing a computer, monitor & storage system • Some basic principles of composition
- Basic principles of lighting • Black & white photography • Preparing and submitting an image for the Club exhibitions • Printing your own prints and/or using a print service
- Other assistance as needed, just ask.

Contact information has been removed from the Angle due to email spam issues. Members can use the online directory for contact info. For additional support send an email to president@cccameraclub.com

Incoming and current members (mentees) who wish to seek advice on one or more of the foregoing areas should directly contact the appropriate mentor listed. If you need help selecting a mentor or have questions or concerns about being a mentor or mentee or how the Program works, please contact David Auston, who coordinates the program.

List of Mentors

David Auston

Bill Banning: Editing software, MacOS operating system, Zoom support.

Judith Barat: Mentoring beginning photographers. She uses a Canon 5D Mark IV.

Chris Seaton: Assist members to get images ready for competition.

Stephen Sherrill: General photographic and art mentoring.

Bob Wagener: Bob is available to help with all things film: choosing your format, locating and testing a solid camera, restoration and minor repairs, shooting with film, even scanning your images into digital files for post-processing.

Ron Williams: Can assist with submitting prints to Club Exhibitions and Nikon cameras.

CHANNEL CITY CAMERA CLUB BOARD 2022

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"FLOWER PILE" *by Ken Pfeiffer*

"SUNDAY MORNING COFFEE" *by Bill Hallier*